

“Da Boom”

FAMILY GUY



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"Da Boom"

Production #2ACX06

Written by

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Created by

Seth MacFarlane

TABLE DRAFT

May 7, 1999

"Da Boom"

CAST LIST FOR #2ACX06:

PETER GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN (SUB: MATT WEITZMAN)
MEG GRIFFIN.....	MILA KUNIS (SUB: ALEX BORSTEIN)
STEWIE GRIFFIN/MUTANT KING.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
APPLIANOID #1.....	TBD (SUB: MATT WEITZMAN)
APPLIANOID #2.....	TBD (SUB: MIKE BARKER)
BOB VILLA.....	TBD (SUB: CRAIG HOFFMAN)
BOBBY.....	TBD (SUB: GARRETT DONOVAN)
CASHIER.....	TBD (SUB: CRAIG HOFFMAN)
CHICKEN MAN.....	TBD (SUB: GARRETT DONOVAN)
CLEVELAND.....	MIKE HENRY (SUB: MIKE SHIPLEY)
CROWD.....	ALL
DIANE.....	LORI ALAN (SUB: ALEX BORSTEIN)
FACTORY WORKER #1.....	TBD (SUB: CRAIG HOFFMAN)
FACTORY WORKER #2.....	TBD (SUB: MIKE BARKER)
GLASSES GUY #1.....	TBD (SUB: MIKE SHIPLEY)
GLASSES GUY #2.....	TBD (SUB RICKY BLITT)
GLASSES GUY #3.....	TBD (SUB: MATT WEITZMAN)
GREG TWINKIE.....	SETH MACFARLANE
GUARD.....	TBD (SUB: DANNY SMITH)
GUESTS.....	ALL
JACK PERKINS.....	TBD (SUB: DANNY SMITH)
JOE.....	PATRICK WARBURTON (SUB: GARRETT DONOVAN)
MUD COVERED RABBIT.....	TBD (SUB: DANNY SMITH)
OLD MAN.....	TBD (SUB: GARRETT DONOVAN)
PAM.....	TBD (SUB: ALEX BORSTEIN)
PRISONERS.....	ALL
QUAGMIRE.....	SETH MACFARLANE
RABBIT ON STAGE.....	TBD (SUB: MIKE BARKER)
RANDY NEWMAN.....	TBD (SUB: DANNY SMITH)
SHIELA TWINKIE.....	TBD (SUB: ALEX BORSTEIN)
TOM.....	SETH MACFARLANE
TRICIA.....	ALEX BORSTEIN
WHITE-COLLAR WORKER #1.....	TBD (SUB: MIKE BARKER)
WHITE-COLLAR WORKER #2.....	TBD (SUB: MATT WEITZMAN)

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

CHYRON: "December 31, 1999"

INT. GRIFFINS' LIVING ROOM - SAME

THE GRIFFINS (minus Meg) watch TV.

INT. TELEVISION STUDIO - DAY (ON TV)

TOM and DIANE stand next to a large video screen which reads "Action News 5 Millennium In Review."

DIANE

And that concludes our special half-hour salute to the past one thousand years.

TOM

We leave you this New Year's Eve with a look back at some of those we've lost this Millennium.

We hear "One Sweet Day" by Mariah Carey and Boyz II Men as we see photos with captions: "Joan of Arc," "Leonardo DaVinci," and "Norman Fell."

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

STEWIE

(OFF TV) Ghengis Khan and Shari Lewis? (SADLY) I need a moment.

MEG enters from the kitchen.

MEG

I am so psyched! Kevin asked me to the neighborhood New Year's Eve party!

CHRIS

Does he know you smell?

LOIS

(HUSHED) Chris, that's your sister's
business. (THEN) Honey, that's
wonderful! It's so nice of Cleveland
and Loretta to host the party this
year.

PETER

Look, pal, I don't take coupons from
giant chickens. Not after last time.

INT. MARKET - DAY (FLASHBACK)

Peter is at the checkout counter in front of a CASHIER.

PETER

Oh yeah, and that nice chicken
outside gave me this coupon.

Peter hands the coupon to the Cashier.

CASHIER

I'm sorry, this is expired.

Peter looks out the store window and locks eyes with a GIANT CHICKEN. The Giant Chicken's eyes widen in fear.

PETER

BASTARD!!!

Peter runs and hurls himself through the plate glass window, tackling the Giant Chicken. They roll onto a freeway overpass. Peter **slugs** the Giant Chicken and the Giant Chicken **pokes** Peter with his beak (**which still sounds like a human punch**). The Giant Chicken jumps to avoid Peter's punch and lands on an eighteen-wheeler. The Giant Chicken starts to smile cockily, then looks up and sees Peter, who now is standing on the next freeway overpass.

Peter jumps onto the Giant Chicken, who lands on his back, but in one motion, flips Peter backwards, throwing him off the truck. Peter's hand catches the top rung of the ladder that leads down the back of the truck.

The TRUCKER, checking his rear view mirror, sees Peter and the Giant Chicken. He loses control of the truck, which careens off the bridge they're now driving on. As the truck plummets towards the water below, a helicopter flies by and the Giant Chicken grabs one of the landing skis. The helicopter carries the Giant Chicken and Peter (who still holds onto the Giant Chicken's leg) towards the nearby metropolis. Suddenly, both of their eyes widen...

INT. CORPORATE OFFICE - CONTINUOUS (FLASHBACK)

Several WHITE-COLLAR WORKERS perform mundane tasks and talk in hushed business-like tones.

WHITE-COLLAR WORKER #1

(HANDS FILES TO CO-WORKER) I'm gonna
need these by Friday.

WHITE-COLLAR WORKER #2

Is that going to give us enough time
to cross-check the--

Peter and the Giant Chicken **crash** through the window in a yellow blur, taking out several cubicle walls with them. The EMPLOYEES **scream** as Peter and the Giant Chicken resume their fight. The two scuffle into the copy room and Peter grabs the Giant Chicken's head, **smashing** it down onto the copy machine. He then repeatedly **slams** the copy machine door down on the Giant Chicken's head. Eventually, the Giant Chicken's body goes limp, as the copy machine **spits** out copies of its unconscious face. Peter walks back into the bullpen, tattered and bloodied.

PETER

(BREATHLESS, GESTURING TO COPY ROOM)

Chicken. Gave me a bad coup--

The Giant Chicken **tackles** Peter from behind, the momentum carrying them both through another window. They plummet forty-seven stories and **smash** onto the sidewalk below. Peter lands on the Giant Chicken, unharmed. The Giant Chicken lies, motionless.

Peter picks himself up and, having been through it all, walks into the setting sun. **CLOSE ON** the Giant Chicken as one eye pops open, ominously.

EXT. LIQUOR STORE - DAY (BACK TO PRESENT)

PETER

Some other time, pal.

PETER

"Y2K?" What are you selling, chicken
or sex jelly?

CHICKEN MAN

The Y2K bug! At midnight, every
computer in the world is going to
fail. Planes will fall out of the
sky, and all the world's nuclear
weapons will explode, annihilating
the entire planet! So you better buy
some chicken strips now! (OMINOUSLY)
Before it's too late!

PETER

Holy crap!

Peter starts running in circles, panicked.

PETER (CONT'D)

The sky is falling! The sky is
falling!

Peter runs face first into a lamp post.

PETER

Forget the party, the world's gonna
end. Give me a hand with this
generator.

QUAGMIRE

Oh, Peter. You and electricity mix
like oil and latex. Case in point,
Neighborhood Watch.

EXT. SPOONER STREET - NIGHT (FLASHBACK)

Peter stands next to a streetlight pole, surrounded by a group of NEIGHBORS. Attached to each streetlight pole are dozens of jury-rigged lights pointing in every direction.

PETER

Fellow neighbors, in my ongoing effort to reduce crime in our neighborhood, I present my "Take Back the Night" floodlights.

Peter takes a frayed looking cord and plugs it into an outlet. There's a **spark** and the entire neighborhood goes black.

AERIAL SHOT OF CITY - NIGHT (FLASHBACK)

The lights concentrically go out, starting at Peter's neighborhood. **WE ZOOM IN** to show the Quahog State Prison.

INT. QUAHOG STATE PRISON - NIGHT (FLASHBACK)

The lights dim. We hear an electric **buzzer** sound as all the cell doors **unlock**. Scary looking **PRISONERS** run toward the exits with glee.

PRISONERS

I'm gonna see my mom! / I'm gonna go
kiss my girlfriend! / I'm gonna
randomly kill the first person I see!

The last prisoner **laughs** maniacally as we **IRIS OUT** with the **Merry Melodies** theme.

EXT. SPOONER STREET - DAY (BACK TO PRESENT)

PETER

Don't you guys get it? (OMINOUSLY)
Y2K. It's for the end of the world,
when everything breaks down.

The guys all share a **chuckle**.

CLEVELAND

Peter, you are the height of just too
muchery.

CLEVELAND (CONT'D)

The only things that aren't going to be working come midnight are Joe's legs. (THEN) Sorry, Joe, I'm in one of my giddy moods.

JOE

Hey, it's funny 'cause it's true.

PETER

Laugh all you want. I'm gonna save my family. Just do me a favor. When you guys die and you're ghosts and you're haunting me, can you look away when I pee? I... I can't go when someone's watching.

LOIS

Stop this foolishness and let's go.

We're gonna be late.

MEG

Yeah, Kevin's waiting for me.

Everyone starts for the door. We hear the **pump of a shotgun**
ANGLE ON PETER, holding a shotgun. (NOTE: The gun is not
pointed at the family.)

PETER

No one's going anywhere.

BRIAN

THANKS A LOT, PETER. Right now I
would be in Boston pretending I give
a rat's ass about Vivaldi.

MEG

What about me? I could be tasting
what Kevin had for dinner.

MEG starts to cry.

PETER

Geez, I can't believe this is the
thanks I get for savin' my family's
ass.

CHRIS

It's almost midnight!

LOIS

(SIGHS) Well, if there's a bright side to any of this, it's that we'll be ringing in the New Year as a--

Peter slams Lois' helmet onto her head.

LOIS (CONT'D)

(MUFFLED) -- family.

EXT. CITY STREET - CONTINUOUS

One by one, manholes are **blown off** the pavement by violent geyzers spewing from the city's sewer. **CUT TO** Marilyn Monroe giggling as her white skirt gently flaps above a heating grate. Suddenly, a geyser **bursts** up through the grate and sends her thousands of feet into the air.

EXT. OUTER SPACE - CONTINUOUS

On the surface of the earth, we see **bombs exploding**, **earthquakes**, **tidal waves**, etc. The continents slowly start to shift to form the face of Alfred E. Newman.

EXT. GRIFFINS' HOUSE - CONTINUOUS

Nuclear bombs **explode** in the b.g., razing the skyline. After the dust settles, there's an **eerie silence**.

PETER (V.O.)

Told ya.

END OF ACT ONE

CLEVELAND (O.S.)

(IRKED) I said I can do it.

QUAGMIRE (O.S.)

Hey, shut up!

We hear **two people knocking**. The kitchen door **falls** down to reveal Quagmire and Cleveland fused together into one body, with Quagmire perpendicular to Cleveland's torso.

PETER

Oh, hey, Clevemire.

QUAGMIRE

That's Quagland!

CLEVELAND

"Quagland?" Oh, you must be dreaming.

QUAGMIRE

Not about kickin' your fat ass!

The Quagmire part starts to attack the Cleveland part. Cleveland turns sideways and **slams** Quagmire into the counter.

QUAGMIRE (CONT'D)

Ahhh!

LOIS

Boys, please! You'll hurt yourself.

Clevemire settles down.

CLEVELAND

Our most heartfelt apologies, Lois.
I guess we're both just a little
crabby on account of the fact that
neither one of us has had any food
for days.

LOIS

Well, we just finished off what we
had in the kitchen. And those damn
rabbits really tore up my vegetable
garden.

EXT. BACK YARD - DAY (FLASHBACK)

A group of RABBIT MUSICIANS are on stage in one part of the garden, playing amplified rock **music**. A rowdy CROWD OF RABBITS, dressed like hippies, have gathered to watch. **ANGLE ON** one corner of the garden where HIPPIE RABBITS are running and sliding in the mud (a la Woodstock).

RABBIT ON STAGE (OVER P.A.)

Attention. Do not eat the blue
carrots.

Two mud-covered rabbits look to each other.

MUD COVERED RABBIT

Oh man... (STONED PANIC) Is green
blue?

EXT. QUAHOG ROAD - DAY

The Griffins' car exits Quahog, passing the "Welcome To Quahog" sign on the way out.

INT. CAR - CONTINUOUS

Peter drives as everyone else sleeps. We hear Lindsey Buckingham's "**Holiday Road**" (from "National Lampoon's **Vacation**"). Peter looks over to see CHRISTIE BRINKLEY pulling up alongside the car in a red Corvette. She smiles at Peter, flirtatiously. He smiles back. She blows him a kiss. He looks carefully over at Lois to make sure she's asleep, then blows Christie a kiss. She drives a little closer, accidentally **scraping** against the side of Peter's car.

PETER

Hey!

He **slams** his car hard against Christie's, running her off the road. Everyone in the car is jarred awake.

LOIS

Oh my god. Is everybody okay?

Everyone **ad-libs** "yes."

STEWIE

At last, an architectural style that suits my sensibilities. Kind of Dresden meets Georgia O'Keefe, hmm?

EXT. BEACHFRONT - CONTINUOUS

All around the Griffins' car, FAT UGLY MEN with oversized jaws and wearing only shirttails and briefs are **ad-libbing** thick New England-accented rantings, and running around with whiskey bottles, chasing screaming YOUNG WOMEN.

INT. GRIFFINS' CAR - CONTINUOUS

LOIS

Oh my god, this is horrible!

BRIAN

I was afraid of this. The apocalypse has given rise to a world of mutant subcultures. This appears to be a band of big-chinned hedonists who've created their own moral universe, where lust and Dionysian indulgence reign supreme.

Brian looks out the window and sees a sign that reads, "Hyannis Port, Mass."

BRIAN (CONT'D)

Oh. Wait a second. I'm sorry. This is the Kennedy compound.

GLASSES GUYS

Greetings, survivors. Welcome to the
Rehobeth, Massachusetts Lenscrafters.
Do you have any food?

PETER

No, that's why we're on the road.
They all put on glasses with foot-long lenses.

GLASSES GUYS

It would be unethical for us not to
inform you that with these space-age
lenses we've crafted in about an
hour, we can read your thoughts.

LOIS

Oh, that's silly.

GLASSES GUYS

For example, right now, you're
thinking "oh, that's silly."

PETER

Oh my god, that's incredible. Okay,
okay, how much change do I have in my
pocket?

GLASSES GUYS

(STUMPED) Uh...

GLASSES GUY #1

(REACHING) Change is what you make of
it.

LOIS

That's not mind-reading. That's philosophy.

The Glasses Guys exchange nervous looks. The First Guy starts talking and the other two try in vain to match what he's saying.

GLASSES GUYS

Well, in that case, we're not mind readers, we're philosophers.

LOIS

(ANNOYED) This is ridiculous. C'mon, let's go.

GLASSES GUYS

You are now thinking of leaving.

PETER

Oh my god, they can see the future, too. (CALLING BACK) Will Lois give me good lovin's tonight?

LOIS & GLASSES GUYS

No.

EXT. HIGHWAY - DAWN (BACK TO SCENE)

The sun rises over a Twinkie factory which looks to be intact. The family **cheers** and runs toward the factory. The doors of the factory swing open, revealing a beautiful, bustling Twinkie factory! The place is overflowing with Twinkie crates as far as the eye can see.

PETER

(BLOWN AWAY) No words... Should have... sent... a poet.

LOIS

(HUGGING PETER) Peter! This is enough food to last us forever.

A couple of FACTORY WORKERS approach them with trays of delicious yellow spongeweek treats.

FACTORY WORKER #1

Welcome! I hope you guys like Twinkies.

CHRIS

You bet your cream-filled ass, I do!

The Griffins **ad-lib** appreciation as they start to scarf down the Twinkies. Suddenly, a shower of blue **sparks** shoot down from overhead. It's a swarm of APPLIANOIDS, men fused with low-tech home electronics. One (the source of the blue sparks) is half man, half bug zapper. Another is fused to an electric sweeper. A third has a CD player on his head, shooting CD's at them. A half man, half dishwasher slowly lumbers along on the ground. They swoop down onto the Griffins, making **belligerent appliance noises** (answering beeps, blender sounds). Everybody shrieks.

MEG

What are they?!

FACTORY WORKER #1

Applianoids! They were shoppers at a Millennium Madness sale.

(MORE)

FACTORY WORKER #1 (CONT'D)

Now they're half-human being, half-household appliance!

FACTORY WORKER #2

They're from the darker side of Sears!

STEWIE (O.S.)

(OFF IN THE DISTANCE) No!! Take the dog!!!

The family looks to the sky just in time to see a MUTANT WITH A GRILL FOR A BODY and an oscillating fan sticking out of his back flying away with Stewie in his grasp.

PETER

Stewie!

LOIS

Oh my god! That George Foreman low-fat grill took my baby!

Stewie disappears over the horizon as the family looks on in horror.

END OF ACT TWO

ACT THREE

EXT. / ESTAB. PRIMITIVE CITY - EVENING

An aerial shot of a primitive looking city that has been built up around the Twinkie factory. CHYRON: "Hostessa, Massachusetts" then "One Year Later."

INT. GRIFFINS' HOSTESSA KITCHEN - SAME

A more primitive version of the kitchen we know and love. The table is set for dinner. Brian reads the newspaper, "The Hostessa Herald." At Stewie's normal place, a photo of him sits like a shrine. Meg and Chris sit at the table, eating Twinkies, and watching a little TV. ANGLE ON the TV. A title card reads "This Obliterated House." Hokey "This Old House" music plays.

INT. DECIMATED HOUSE - DAY (ON TV)

BOB VILLA stands in a destroyed house.

BOB VILLA

Hey, folks, today we're gonna teach
you how to build a primitive lean-to
out of loose rubble (HOLDS UP LOOSE
RUBBLE IN ONE HAND), twisted sheet
metal (HOLDS IT UP IN ANOTHER HAND),
and petrified human remains. (HOLDS
REMAINS UP IN THIRD HAND). So don't
you go away! (POINTS AT CAMERA WITH
FOURTH HAND)

INT. GRIFFINS' HOSTESSA KITCHEN - EVENING (BACK TO SCENE)

MEG

(TO PHONE) Hello... Oh, hi, Danny....
Yes, I'm the last girl on Earth.
Tonight? I'd love to.

EXT. BACK YARD - CONTINUOUS

Lois does pull-ups on a tree branch. She's cut like Linda Hamilton in "T-2." Brian approaches.

LOIS

I'm gonna find him tonight, Brian.

I'm gonna bring my baby home. I can feel it.

Lois drops from the branch and starts doing one-armed push-ups.

BRIAN

Lois, you've been searching for Stewie every night for a year. I think maybe you should consider the possibility that--

Lois springs up and pins Brian to the tree, her hand to his throat.

LOIS

What are you saying, Brian? Give up?

Leave my baby for dead? Never!

Never!

Peter pulls up in his car, which he propels with his feet through it's rusted out floor, like the Flintstone car. In fact, Peter is even dressed like Fred Flintstone.

PETER

(WIL - MA) Lo - is! I'm home! And I got a little surprise for you.

He shows Lois a little DROID (like R2D2).

PETER (CONT'D)

He can do light housework while
you're out looking for Stewie. And
here's the best part. He dances.

He presses a button. The droid moves briefly, then shuts down.

PETER (CONT'D)

Aw, crap. I knew there was a reason
he only cost three Hostess proofs of
purchase.

He bangs the droid.

PETER (CONT'D)

Dance you little bucket of--

Suddenly the droid projects a flickering image of Stewie,
dressed in a white hooded cloak.

STEWIE HOLOGRAPH

Help me, family. You're my only
hope. Help me, family. You're my
only hope.

PETER

Crap. Maybe I can still get my money
ba--

LOIS

Oh, my god, Stewie! I knew he was
alive! Peter, where did this come
from?

Brian turns over the robot and reads an I.D. plate.

BRIAN

(OFF DROID) "Made with Pride at the
Applianoids Evil Castle and Factory
Outlet, located at the corner of
what's left of Route 90 and that big
dead whale."

LOIS

Meg, Chris! Come quick!
Meg and Chris come out of the house.

LOIS (CONT'D)

We just found out where those
appliance creatures are keeping
Stewie!

PETER

C'mon, you guys, let's go void some
warranty ass!

EXT. ROUTE 90 - NIGHTFALL

Lois leads the family down the road. The sky is cloudy and **thunder rumbles** in the distance.

PETER

Okay. Here's Route 90.

MEG

Yuck. What stinks?

Lois looks to the right.

LOIS

It's the big dead whale!

We see a big dead bloated rotting beached WHALE covered with SEAGULLS and flies.

PETER

It's beautiful!

There's a crash of **thunder** and lightning, which illuminates a tall, ominous appliance factory outlet store with a sign: "Appliances Were Us."

MATCH DISSOLVE TO:

INT. APPLIANOIDS' HEADQUARTERS - CONTINUOUS

CLOSE ON a crystal ball. We see the family in front of the store. They all look very scared.

MEG

Maybe this is the wrong time to bring this up, but Stewie was always in kind of a foul mood.

CHRIS

Maybe you guys could just have another baby.

BRIAN

Yeah, you don't have to have it yourself. You can just Mia Farrow one.

LOIS

He's in there. I can feel it. Hang on, Stewie! Mommy's coming.

SFX: Slithering.

PULL BACK TO REVEAL that the crystal ball is slowly being stroked by a tangle of slimy purple tentacles.

EXT. OUTLET MALL - MOMENTS LATER

The family hides behind a row of trashed coin-operated kiddie rides. They watch as APPLIANOID GUARDS march towards the entrance to the store.

CHRIS

We'll never get past those guards.

LOIS

I have a plan. All we gotta do is --

We hear a rattling sound. The family looks over to see Peter riding a coin-operated fire truck.

LOIS (CONT'D)

Peter!

PETER

(VIBRATING VOICE) I'm listening, I'm
listening.

EXT. OUTLET MALL - MOMENTS LATER

Peter, wearing an electric waffle iron over his head, pops into frame, followed by Lois, with a toaster-oven on her chest.

PETER

(WHISPERS) All clear.

Brian has a blender tied to his head. Meg wears a calculator around her neck.

LOIS

Where's Chris?

Chris pops up, holding a spoon.

CHRIS

I'm not Chris. I'm a Spoon-a-matic.

LOIS

Move out!

The family moves toward the front door and falls in line with guards as they walk into the store. The Guard at the front of the line stops.

GUARD

Halt!

Everyone stops, except Peter, who plows into the Guard in front of him.

GUARD (CONT'D)

Wait a minute. You're not one of us.

You're just a waffle iron wearing a fat guy. (OFF BRIAN) And he's wearing a blender on his head.

The guards start to grab the family. Peter grabs the spoon from Chris's hand and jams it into the Guard's appliance. He short circuits. The other guards rush to his aid.

LOIS

Run!

The family dashes into the outlet, into the heart of darkness.

INT. OUTLET MALL - CONTINUOUS

The place is spooky and in ruins. The family runs through the store.

INT. CHAMBER - CONTINUOUS

They run into a large room that was probably used for car stereos or something. A large curtain covers one end of the room.

LOIS

It's a dead end!

They turn to backtrack but the doors **slam** shut.

FAMILY

Ahh!

MEG

Mom, I'm scared.

PETER

Don't you worry, kids. (SMUG) I've
got a way to put an end to this,
right now.

Peter turns to **THE CAMERA** as we do a **FAST ZOOM INTO** Peter's face.

PETER (CONT'D)

(YELLING) Live, from New York, it's
Saturday night!

A few beats of silence. A deep, hideous, monstrous, horrible voice **echoes** through the chamber.

MUTANT KING (V.O.)

Attention, shoppers! I am the Mutant
King! Today we're having a blue
light special on aisle dead!

The curtain slowly starts to rise. The family **gulps** and
clutches one another. We see a mass of slimy purple
tentacles, an octopus body, and then...

STEWIE (O.S.)

Hello, Mother!

...Stewie's head! Flanked by a regiment of APPLIANOIDS, the
STEWIE-CREATURE sits grandly atop a golden high-chair throne,
a crown upon his head. The family **gasps**.

LOIS

(OVERJOYED) My baby!

Lois darts for Stewie, but the Guards step in her way.

STEWIE

Not anymore, Mother. Now... I AM
KING!

CHRIS

Dude, what happened to you? You look
fierce!

STEWIE

Well, I take care of myself.

Stewie gets up and begins slithering from side to side.

STEWIE (CONT'D)

You see, it wasn't long after my
abduction...

DISSOLVE TO:

EXT. OUTLET MALL - DAWN (FLASHBACK)

As the sun rises, the pack of APPLIANOIDS (from the year
before) approaches the store with Stewie in tow.

STEWIE (V.O.)

...that the Mutants' intent became
painfully clear. They hoped the
innocence of a baby would help them
reclaim their lost humanity. Boy,
did they get a wrong number.

Stewie is brought into a CROWD OF APPLIANOIDS. A half man,
half cappuccino maker comes forward, politely.

APPLIANOID

Oh, please, can you help us?

STEWIE

Oh, I'll help you. Come closer...
closer...

The applianoid comes over to him. Stewie **slaps** him.

STEWIE (CONT'D)

Now whip me up a mochachino. (POINTS
A WARNING FINGER) With real cream,
Conky!

INT. CHAMBER - NIGHT (BACK TO PRESENT)

STEWIE

And thusly, captive became king.

CHRIS

Dude, how'd you get the tentacles?

STEWIE

Oh, these? (WAXES MELANCHOLY) A
failed attempt to turn my legs into
flame-throwers. (COVERING) But no
matter. Stiff upper lip. All is
well. That sort of thing. The good
news is, you're all going to die!

LOIS

Oh, someone's going through his
terrible two's. Give Mommy a hug.

She goes over and picks him up. The Applianoids **gasp**.

STEWIE

Release me! Guards, kill her!

LOIS

I can't believe what a big boy you
are now. And so handsome...

STEWIE

(PERPLEXED) What the devil are you talking about, "handsome?" I'm repugnant. (WAVING TENTACLES) Look at me. God forbid I should get tenticular cancer.

LOIS

Aw, honey, no matter what, you'll always be my beautiful baby boy.

Lois smothers Stewie with **kisses**. The Apopianoids start to tear up.

APPLIANOID #1

If she can love that hideous freak, maybe there's someone out there who can love us.

STEWIE

Stop this! Attack her!

LOIS

Peter, let's take our big boy home.

PETER

Yeah, I guess we can flood the basement and throw his toys down there.

Stewie continues struggling in Lois' arms as she leads the family out of the throne room.

STEWIE

Noooo! I'll ink you all!

Stewie begins **spraying** black ink all over them. Everyone laughs.

Chris starts slipping around in it like a Slip 'n Slide with his funny laugh.

EXT./ESTAB. GRIFFINS' HOSTESSA HOUSE - NIGHT

INT. GRIFFINS' HOSTESSA LIVING ROOM - SAME

The family watches TV.

INT. POST-APOCALYPTIC NEWSROOM - NIGHT (ON TV)

Tom and Diane are in a "TODAY" Show like set, in front of a large picture window. Outside, we see a large CROWD, including some JOINED MUTANTS waving.

TOM

We conclude our special New Year's Eve salute to this past year, by taking a look at some of those who are no longer with us. Diane?

As Diane reads the names, we see pictures illustrating them on a monitor.

DIANE

New Jersey. Delicious Asian Reporter
Tricia Takanawa. Birds. George
Clooney. The polar ice caps.

Suddenly a huge tidal wave **crashes** through the studio, washing them away.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (BACK TO SCENE)

LOIS

Well, it's certainly been an eventful year. The world was destroyed, Meg had her first date, and I finally finished "The Horse Whisperer." And even though some of us are horribly mutated, our family is together again.

PETER

Hey, Stewie, it's almost time!

STEWIE

Oh, for god's sake.

Stewie begrudgingly slithers on top of the TV, raises five of his tentacles, and lowers one for each number as the family counts down to the year 2001.

EXT. GRIFFINS' HOSTESSA HOUSE - NIGHT

We slowly PAN OUT to see Hostessa twinkling in the crisp New England night.

ALL (O.S.)

Five... four.. three... two... one.

Happy New Year!

PETER (O.S.)

Hey, Stewie, now do that trick where
you make my arm swell up.

STEWIE (O.S.)

Trick? That's not a trick, it's a
sting!

DISSOLVE TO:

INT. LUXURIOUS BEDROOM - MORNING (LIVE ACTION)

SFX: Shower running.

PAM EWING (Victoria Principal) is asleep in bed. She wakes up and notices the sound of the shower. Puzzled, she gets out of bed and tentatively walks toward a bathroom. As she opens the bathroom door, we see BOBBY EWING (Patrick Duffy) step out of the shower.

PAM

(GASPS) Bobby?

BOBBY

Morning.

PAM

(AGITATED) Oh, Bobby. I just had the weirdest dream. I dreamt I saw the strangest episode of "Family Guy." There were mutants... and Stewie was an octopus and--

BOBBY

(HOLDING HER IN HIS ARMS) Shhh... it's alright. It's going to be okay.
(THEN) What's "Family Guy"?

FADE OUT:

END OF SHOW